

THE  
WEAVERS DRAFT BOOK

A N D

Clothiers Assistant;

Humbly Dedicated to

HARRY DORSEY GOUGH, Esq.

By his much obliged Servant,

John Hargrove.

*Ely* **BALTIMORE:** *Sculp<sup>t</sup>.*  
Printed, & sold by I. HAGERTY. 1792.

# Preface

IT is with singular pleasure I reflect, that I am the first Mechanic, who has ever favored the American Weaver and Manufacturer, with a public Assistant of this kind. Long! too long! has the Weaving trade remained a mystery (at least in the figured line) to hundreds, and thousands, who have served a regular Apprenticeship to that business, & followed it afterwards for many years: Selfish motives have prevented those, who were capable of giving Instructions, from revealing the art, least it might operate against their own personal interest (having no desire to promote the Prosperity of their Country at the risk of their own) but the secret has (in a good measure) lately fallen into the hands of one, who is willing that all concern'd should share in the benefit.

I am not ignorant, however, that the following collection of drafts and receipts (although very valuable) is not altogether perfect as to number; there are many more drafts of figured Cottons, Diapers, and Coverlids, which I have not yet been able to procure: but if any Person, into whose hands this book may come, is possessed of any such Materials, and feels a generous inclination to enrich this little treasury, will please to forward their collection of drafts or receipts, unto M<sup>r</sup> John Hagerty, Stationer in Water-street, Baltimore, their Patriotic Zeal, and Public Spirit shall be gratefully acknowledged, & justly rewarded; besides the pleasing

ing consciousness they will feel, in contributing their mite towards enriching their Country, in the Manufacturing Arts, & rendering the second edition of this work more valuable.

In the following collection of Drafts are included, as well those kind of Goods which require to be cut, singed, & calendered, by proper Machines, as those which require no other finishing than Bleaching alone; and altho' most of the figures herein laid down & Drafted appear, and wear best with Cotton Warps; yet almost all of them wear very well with Linen or Thread Wapps, & several of them look very beautiful in Worsted, particularly the numbers 7, 10 & 48

Most of them may be sleyed as high as Linen, except you want them to show very rich with the filling, in which case you must sley them a little lower, and thereby admit more filling to be drove in.

There are however a few of them, that must be sleyed full  $\frac{1}{8}$  higher than Sheeting Linen requires, or they will take too much filling (and not be square) however, the grit of the filling must help to determine; for the coarser the filling is, the lower you may sley.— The few drafts, that more particularly require to be sleyed higher than Linen, by about  $\frac{1}{8}$ , are the numbers 1, 7, 10, 19, 21, 22, 48 & 52.

The Drafts, which require no other finishing from the Loom but dying or bleaching, are the numbers 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 18, 19, 20, 21, 22, 23, 26, 27, 30, 31, 32, 33, 34, 35, 36, 38, 40, 48, & 52, in all 32 patterns.

After an attentive view of the following Drafts, it will appear evident, that I consider the different spaces between any two of the lines, which run across the book, as representing the different leaves of harness, and the spaces between the upright lines at the left hand side of each page, and just below the crois lines, as the different treddles.

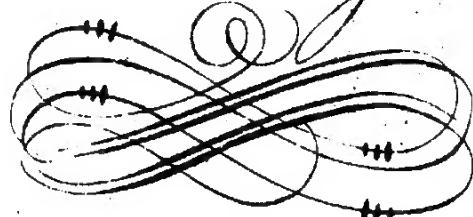
## 4

The Figures to the right hand side of every page represent the manner of your drawing in the Web through the harness (for one single course in each Draft) and the little crosses, marked thus (x) between the spaces of the cross lines, at the left hand side of the page, denote the different leaves of harness, that are taken or trod down by every treddle; and lastly, the Figures, contained between the spaces of the different upright lines at the left hand of each page, and below the cross lines, represent the manner of your treading with your feet, in order to raise the figure.

But, to make it still more obvious, suppose you wish to set to work, and weave a piece of English Huckabag, &c. 1. You will perceive from the Draft, that it is to be wove in four leave of harness, and with 4 treddles. 1<sup>st</sup>. You must begin to draw in your warp on the leaf of harness next to you, which I call the First leaf; the Second thread on the second leaf; Thirdly on the first leaf; Fourthly on the second leaf; Fifthly on the first leaf; Sixthly on the leaf farthest from you, or the fourth leaf; Seventhly on the third; Eighthly on the fourth; Ninthly on the third, & Tenthly on the fourth, which ends your course. 2<sup>d</sup>. You must next tie it up, so that the outside right foot treddle will take down the 4<sup>th</sup> and 2<sup>d</sup> leaves of harness; the outside left foot treddle the 3<sup>d</sup>, 2<sup>d</sup>, & 1<sup>st</sup> leaves; the inside right foot treddle the 2<sup>d</sup> and 1<sup>st</sup> and the inside left foot treddle the 4<sup>th</sup>, 3<sup>d</sup>, & 2<sup>d</sup> leaves, 3<sup>d</sup> & Lastly, you must tread on your 4 treddles, as directed by the lower figures from 1 to 10, which ends your course, and compleats the figure; more plain instructions I judge superfluous.

John Hargrove,

Maryland County Maryland,  
24<sup>th</sup> June, 1792.





*e* N<sup>o</sup>. VI. *7*  
**LARGE M<sup>s</sup> and O<sup>s</sup>.**

X	X		18 . 16 . 12 . 10 . 6 . 4	18 . 16 . 12 . 10 . 6 . 4
X	X		14      8      2	17      11      5
X	X	X	17      11      5	14      8      2
	X	X	15 . 13 . 9 . 7 . 3 . 1	15 . 13 . 9 . 7 . 3 . 1

2      1  
 4      3  
 6      5  
 8      7  
 10     9  
 12     11  
 14     13  
 16     15  
 18     17

*e* N<sup>o</sup>. VII.

*M. Cluini's Birdseye*

X			7      3      5      1	
	X		6      2      6      2	
X			5      1      7      3	
	X		8      4      8      4	
2      1				
4      3				
6      5				
8      7				
10     9				
12     11				
14     13				
16     15				



2 N.º XI. 9.  
Al Bumberet

X	X							
	X							
X	X							
	X							

3 1  
5  
2  
6 4

2 N.º XII.  
Dice Denim

	X							
	X							
	X							
	X							

3 1  
4 2  
7 5  
8 6

2 N.º XIII.  
Gavinis Stockinet

X	X	X						
X	X	X	X					
X	X	X						
X								

1  
2  
3  
4

1  
2  
3  
4

1  
2  
3  
4

6 4 5

10<sup>o</sup> XIV.  
Lucapē.

X	X								3	1
		X							2	
		X							5	
		X	X						4	

11<sup>o</sup> XV.  
Eaton Cord.

X						10	8	4		
X		X	X			7	1			
X	X					6	2			
		X				9	5	3		

12<sup>o</sup> XVI.  
A. Plain Thickset

X	X					3	1			
X						2				
X	X	X				5				
						4	3			

17. XVII. 11  
Velveret's Cord.

12

110, XX

# Garret's Corded Fustian.

Handwritten musical score for 'Satinet' on five staves. The score consists of five staves, each with a different number of measures. The measures are separated by vertical bar lines. The notes are represented by small circles, and the stems are indicated by vertical lines extending upwards or downwards. The first staff (measures 1-2) has 10 measures. The second staff (measures 3-4) has 10 measures. The third staff (measures 5-6) has 10 measures. The fourth staff (measures 7-8) has 10 measures. The fifth staff (measures 9-10) has 10 measures. The score is written in a cursive, flowing script, with some numbers and symbols added for clarity. The title 'Satinet' is written in a large, decorative script at the end of the score.

Vol. N, No. XXIII. 13  
Jean Gustian

X	X						
	X						
X		X					
	X		X				
X		X					
	X						
X		X					
	X						

1 2 3 4 5 6  
N,° XXIV A Plain Cord

N<sup>o</sup>, XXV

Double top Jean Jack

1, XXVI

# 26 Dimity

X	X		
X	X	X	
X	X	X	
X		X	
X		X	
	X	X	
			1
			2
			3
			4
			5

21, XXVII.

# 26 Dimity

X	X	X			1	1	1
X	X	X			5	2	2
X	X	X			6	3	3
X		X			4	1	4
X		X			5	2	5
X		X			6	3	6

21, XXVIII.

# 26 Jean back Coro by tens & eights.

X	X				1
X		X			2
X		X	X		3
X	X	X			4
X		X			5
		X	X		6
				1	
			2	3	
			5		
	6	7			
	8				
	9				
	10				
		2	3	1	
		4	5		
	11				
		12			
			13		
				14	
				15	

X	X				1
X		X	X		2
X		X	X		3
X	X	X			4
X		X			5
		X	X		6
				1	
			2	3	
			5		
	6	7			
	8				
	9				
	10				
		2	3	1	
		4	5		
	11				
		12			
			13		
				14	
				15	

V,<sup>o</sup>) **XXIX.** 15  
A Jean back ans Face.

A handwritten musical score for three staves, likely for a three-part vocal arrangement. The score consists of three systems, each with a treble clef and a common time signature. The vocal parts are labeled 'V.,' (Vocal) and 'N.,' (Natural). The first system (measures 1-8) features a vocal line with a melodic line above it. The second system (measures 9-16) features a vocal line with a melodic line below it. The third system (measures 17-24) features a vocal line with a melodic line above it. The score is written on a grid of horizontal lines and vertical bar lines. The vocal parts are indicated by 'X' marks on the grid. The melodic lines are indicated by numbers 1 through 12, representing pitch levels. The numbers are arranged in a grid pattern, with some numbers appearing multiple times. The numbers are written in a cursive script. The score is written on a grid of horizontal lines and vertical bar lines. The vocal parts are indicated by 'X' marks on the grid. The melodic lines are indicated by numbers 1 through 12, representing pitch levels. The numbers are arranged in a grid pattern, with some numbers appearing multiple times. The numbers are written in a cursive script.

16

24, <sup>o</sup> XXXII  
Balloon Denim

x	x		4	5	1
x	x		3	6	2
xx			6	2	3
x	x		5	1	4
	xx	2 1	2 1		
xx		2 1	2 1		

1  
2  
3  
4

24, <sup>o</sup> XXXIII.

## Plain Muslinet

xx	xx	5 1	5 1	5 1
x	x	6 2	6 2	6 2
x	xx	7 3	7 3	7 3
x	xx	8 4	8 4	8 4
x	x	5 3 1	11 9 7 5 3 1	
x	x	6 4 2	12 10 8 6 4 2	

1  
2  
3  
4

24, <sup>o</sup> XXXIV.

## Lady Ruttand's Feather.

	x		1
x			2
	x		3
x			4
x	x		5
6	4 2 5 3 1		
9	1 1 1 1 1 1 0		
6	2 4 1 3 5		

11, XXXV 17  
Cantoon back Satinet.



XXXVIII.  
Rib & Jean

							1
x	x						2
x	x						3
x	x	x					4
x	x						5
	x	x					6

N<sup>o</sup>, XXXIX.  
A Plain Thickset

							1
x		x	x				2
	x						3
x		x	x				4
	x	x					5
x	x						6

N<sup>o</sup>, XL.  
Jean back Twentyone

							1
x	x	x					2
	x	x	x				3
x	x	x					4
	x	x	x				5
x		x	x				6
							7
1	3	2					
5	7	6	8				
9	11	10	12				

19

XLI.

Dice Velveret

20

IV, **XLIII.**

A Plain Thickset.

X		X X				1
X						2
X		X X				3
X X						4
		X				5
X X						6

1  
2  
3  
4  
5  
6

IV, **XLIV.**

A Jean back Thickset.

X	X	X	X		1
		X X			2
X	X X		X		3
X X		X X			4
		X X			5
X X	X				6

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19

— 45 — **XLV.**

21

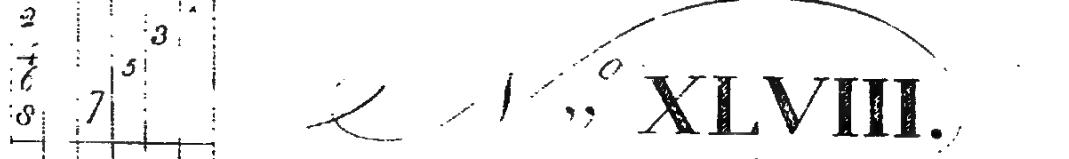
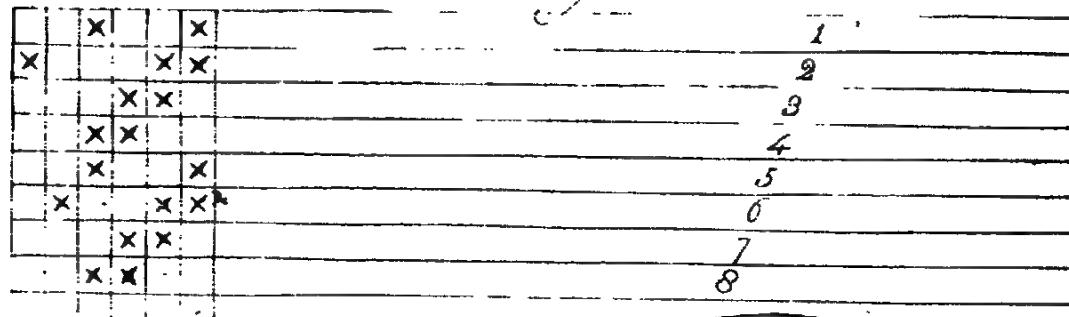
## A Balloon' Cord

2 1/2 "XLVI.  
Dice Dimity)

22.

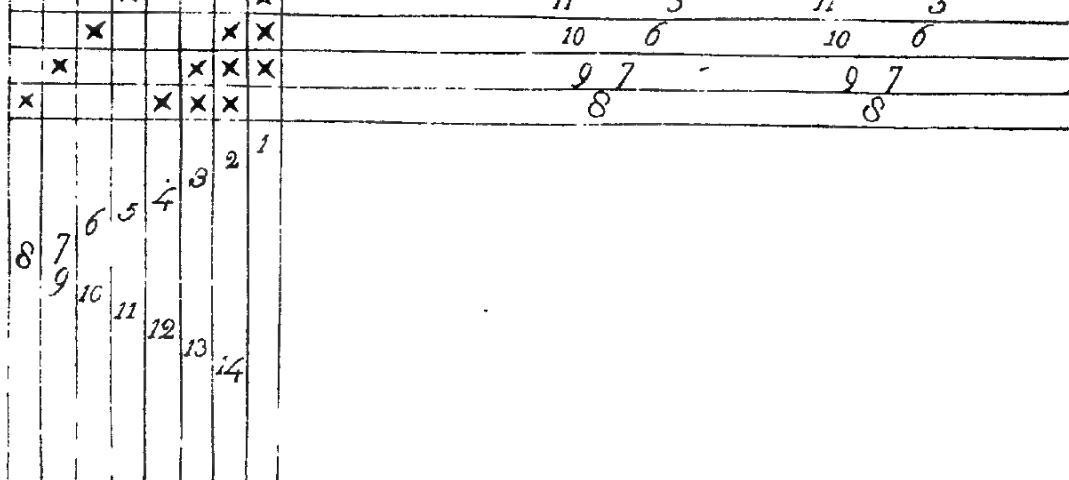
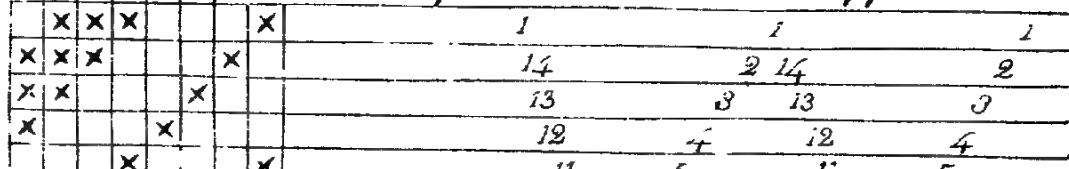
11, **XLVII.**

*Die King's Cord.*



11, **XLVIII.**

*Liliputian Stuff.*



No. XLI.

23

X	X	X		1	1	1
		X			2	1
		X				2
X	X	X		3		
		X			3	
X	X	X		4		
		X			5	
		X			6	
X	X	X			7	
	X	X			8	
X	X	X			9	

✓ Y,<sup>o</sup> L.

Mild Worm & two Cords.

24

EV<sup>O</sup> LI.

## Rodney's Cable and Cord.

# N<sup>o</sup>, LII.

# The Deception Diaper.

# An approved Receipt<sup>25</sup>

## for Sizing Cotton Warps.

TO every lb. of twist or cotton thread, that you intend for warp, take 2 ounces of superfine wheat flour; two pennyworth of gum arabic, and half an ounce of glue; you may also add one ounce of starch: dissolve the glue by itself, making a thin liquor of the flour, by mixing the above quantity in 2 quarts of water; and when it comes to a boiling state (over a slow fire) put in the dissolved glue & gum arabic; the starch may be mixed with the flour & water; a few minutes boiling will be sufficient; after it comes off the fire, you may add a small quantity of stone lime.

*N.B. The following receipt will do very well where the above gum and glue are not to be had. Viz.*

FOR every lb. of twist, take 3 ozs. of fine flour, and 2 ozs. of starch, mixed in about 2 quarts of water, & after it boils (over a slow fire) and is taken down, add a little stone lime; you must not wring it hard when you put it to dry, but slip it softly through your hands, and hang the hanks on a pole, running the pole through, so that the hanks may hang straight down; put the pole out of doors in the open air and sun, or, if it is wet weather, hang the pole about 2 or 3 yards from a good fire, in a close room, & attend to it constantly, until it be dry, turning the hanks round on the pole every 4 or 5 minutes, that the sizing may be prevented from running in the hanks towards the bottom.

26

## Receipt for Dying Cotton or Linen Yarn of a Beautiful Blue.

DISSOLVE 3 lbs. of powder'd spanish indigo, in a strong solution of potash, for 24 hours, over a slow fire; then take 3 lbs. of slack'd, stone lime; put it into a vessel, with 6 quarts of soft water, and boil it about an hour; when this is settled, pour of the clear by inclination; then 3 lbs. of green copperas is to be dissolved in this lime water, & the whole to rest and seille until the next day; then you make a mixture with water of about 300 quarts, and so in proportion for a greater or less quantity.

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## 12. Receipt to Dye Cotton or Thread Blue

GET one barrel of rain water; fill it within 4 inches of the top; then take two buckets full out of the barrel, and put it in a bras or copper kettle; then put one lb. of indigo into an earthen vessel, putting as much strong lye over it as will cover it, and let it stand by the fire side all night; then make the indigo as fine as you can, and put it in the kettle, with the two buckets of water; then take 2 lbs of good copperas, and two of lime, and make them as fine as you can, and put them in the kettle also, and hang it over the fire, and stir it until it boils; after which pour it in the tub or barrel, and stir it well; when so done you may die in 12 hours; but you must not stir it when you are going to die but stir it 3 times a day, whether you die or not; for by so doing, the die remains good many years; only you must strengthen it now and then, with a little of the above ingredients: a day before the cotton is to be dyed, it must be boiled in water, with a peck of bran, and lie in it all night.



## *A Receipt to Die Cotton or Thread Blue.* 27

TAKE one lb. of logwood chip'd or beat fine; boil it  $\frac{1}{4}$  hours, in as much water as will cover 2 lbs. of cotton; then take the wood out, and put in one oz. of blue vitriol, and let it boil 2 minutes, stirring it all the time; then put in the cotton, and let it boil 2 minutes; then boil it in soap suds, and rinse it out well.

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## *A Receipt to Die with Aranetta.*

TAKE one ounce of aranetta, and tie it up in a little fine linen bag, and steep it in as much strong soap suds, as will cover 2 lbs. of cotton or thread (or that weight of cotton or linen cloth) for 6 or 8 hours, until it be soft enough to rub through the bag, in the same manner as women rub their blue bag; when you rub it all out of the bag, put in the cotton or thread, and let it remain in for 24 hours, keeping it hot all the time by the fire, it will come out a beautiful deep aranetta, and the same liquor will die as much more a pale colour.

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## *To Die Cotton or Woollen Yarn a fine Green.*

FIRST die your cotton yarn a blue, according to the directions in the preceeding receipts; or, if woollen yarn, die it blue by indigo and chamberlie; if you wish to have a deep green, you must first die it a deep blue, and if a light green, it must be only a light blue; then procure a sufficient and equal quantity of black oak bark & hickory bark (the inside bark) as will make a strong decoction when boiled in water: you may then take out the barks from the brass or copper kettle in which they must be well boiled, and, having steeped your yarn a little while in strong alum water, put it in the bark liquor, and let it remain in 6 hours, kept warm, giving it air now and then, and you will have a beautiful green.

N.B. You must rinse the woollen yarn well from the chamberlie, before you put it in the alum water, and, after it is soaked there, wring it out dry, before you put it in the bark liquor.

## To Die Woollen Yarn a Madder Red Colour

TAKE about one bushel of wheat bran, and soak it in a tub of water (enough to cover 8 lbs. of yarn) for 3 or 4 days, until it becomes quite sour; after which you will squeeze out the bran, & after the liquor settles, pour of the clear by inclination; then take one lb. of madder, & soak it in this strained liquor, for about 12 hours; after which put it over the fire, in a brass or copper kettle, and boil it 2 or 3 hours; then soak your yarn in strong alum water a few minutes, and wring it out dry, and put it in the kettle over a slow fire, and keep it to a scalding heat, for 2 or 3 hours more, and you will have a good madder red; but, if you were to add one lb. of brasil or red wood, chip'd or bruised fine, to your madder, & boil'd with it, the colour would be more beautiful.

## To Die Woollen Yarn a good Black.

FOR every pound of yarn you intend to die, procure 3 or 4 pounds of indian walnut tree bark, & boil it well 5 or 6 hours, in a large iron pot, keeping it fill'd up with water as it boils down, then take out the bark, and add 2 ounces of green copperas, for each pound of yarn you intend to die, and, having liquor enough to cover your yarn, put it in, and let it hang over a slow fire for 6 or 8 hours, keeping it to a scalding heat all the time, it will come out a good black.

N.B. 1<sup>st</sup> Shumack berries will answer in the room of walnut tree bark, but, if both are united in a sufficient quantity, the colour will be better.

2<sup>d</sup> The root bark of any tree is the strongest & best for dying, if a sufficient quantity can be procured.

3<sup>rd</sup> If the yarn is previously boil'd in a strong decoction of common forrel water, it will take the die the better.